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Finally, there is irony in the fact that the summoning of Pamphilus's whilome *amica* to establish the charge against him actually clears him and results in bringing out the truth and solving all difficulties. Therefore, ignorance of one fact has kept both characters and audience writhing in its ironic grasp until the end.

In the *Adelphoe* the dramatic irony is more serious in tone, since it involves a matter of fundamental importance. We have to do with two brothers, adherents of diametrically opposed systems of education, each convinced that his own principles are correct and his brother's false, while, unsuspected by its sponsor, each system has broken down in practice. Demea has two sons and has allowed Micio to adopt one of them. Demea himself is thrifty, strict, countrified, and sterling, and tries to inculcate these qualities in the boy he has kept for himself. On the contrary, Micio is liberal, complaisant, citified, and wishes to be the confidant of his (adopted) son. But though Micio fondly supposes that he shares all Aeschinus's secrets (55), he is unaware that the latter has violated a free girl (Pamphila) and promised to make her his wife. Similarly, Demea is ignorant that Ctesipho is in love with a cithara player. Now by seeking to aid his brother in his desires Aeschinus brings about an ironic misunderstanding—first, Pamphila's mother and slave become needlessly alarmed at his apparent faithlessness (299 ff.; 457 ff.) and, secondly, Demea is led to indulge in unfounded boasting (396 f.).

And when Syrus further leads him astray by pretending that Ctesipho had rebuked his brother, Demea punctures his narrative with expressions of gratification (405-417, similarly, 564-566), and later laments that he is always the first to learn the truth, though, as Syrus remarks in an aside, the situation is actually the reverse (546 ff.). Another ironic touch occurs in 610-680, where Aeschinus is torn with needless anxiety and vainly strives to keep his secret from Micio, who knows it already and exacts ample punishment for his son's reticence. Finally, Demea realizes the error of his ways and takes a leaf from Micio's book. By lavish distribution of favors right and left (mostly at Micio's expense) he soon isolates his brother and gains such popularity that Micio is compelled to acknowledge himself beaten and demand an explanation.

In conclusion, we have to consider the dramatic purpose of tragic irony and its effect upon the audience. Thirlwall (p. 489) pointed out:

There is always a slight cast of irony in the grave, calm, respectful attention impartially bestowed by an intelligent judge on two contending parties, who are pleading their causes before him with all the earnestness of deep conviction, and of excited feeling. What makes the contrast interesting is, that the right and the truth lie on neither side exclusively: that there is no fraudulent purpose, no gross imbecility of intellect, on either: but both have

plausible claims and specious reasons to allege, though each is too much blinded by prejudice or passion to do justice to the views of his adversary. For here the irony lies not in the demeanor of the judge, but is deeply seated in the case itself, which seems to favor both of the litigants, but really eludes them both.

This analogy is especially true when the irony arises from clashing intrigues, and the audience, admitted to the author's confidence and sitting at his side, as it were, joins with him in awarding praise here and condemnation there. Again, the playwright is the omnipotent creator and ruler of the little world that moves upon the stage. And the spectator, beholding the dramatic characters' fruitless toil and plotting, baseless exultation, and needless despondency seems to be admitted behind the scenes of this world's tragedy and to view the spectacle through the great dramatist's eyes, learning that man must be content with little, humble ever, distrustful of fortune, and fearful of the powers above. Thus, the slighter themes and less important reverses of comedy bring a *kάθαρσις* in their train no less truly than the more somber catastrophes of tragedy.

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REVIEWS

Pausanias als Schriftsteller. Studien und Beobachtungen. By C. Robert. Mit 2 Planen und 7 Planskizzen im Text. Berlin: Weidmann (1909). Pp. 347. 20 Marks¹.

The title of this book is significant. Pausanias has previously been studied as an antiquarian and archaeologist and the main consideration has been given to his sources and to the question how far his statements are trustworthy. But now Robert investigates his literary characteristics as an author and finds that the description of Greece like the dinner in Athenaeus's *Deipnosophistae* is simply an excuse for the account of the *λόγοι* (cf. Chapter I, *Die Tendenz des Werkes*). Pausanias was not trying to write a systematic guide-book, says Robert, and it is misleading to call him an ancient Baedeker. He is an accomplished rhetorician and "die rhetorische Wirkung steht dem Autor höher als die Vollständigkeit und Anschaulichkeit der Beschreibung". The *λόγοι* which form the subject of the second chapter are Pausanias's chief interest and more vital than the *θεωρήματα*, which are considered in the third chapter. This explains why Pausanias fails to mention many important monuments, since the order of his narrative is not necessarily topographical (cf. Chapter IV, *Die Anordnung der Beschreibung*).

The fifth chapter on *Städtebeschreibungen* (pp. 115-201) is the longest and best and here Robert's analysis of the different descriptions of cities by

¹ A more detailed review will appear in *The American Journal of Philology*.

Pausanias is most keen and elucidating. Robert divides the twenty-six such descriptions into those based on a topographical principle and those based on a systematic principle. In the first the acropolis or agora or some special building or gate-way forms the starting-point. In this way Robert is able to evolve new plans for many places; in the case of Argos, Megalopolis, and Sparta he embodies these in sketches.

In the sixth chapter, *Einiges vom Stil des Autors*, Pausanias is shown to be especially fond of antitheses, synonyms, effective endings, chiasmus, balanced sentences, paraphrase and perissology, but above all of oratio variata or antipathy to repetition of similar words. This striving after variety can also be seen in the character of the books themselves. "So sind die Lakonika historisch, wenigstens im Sinne des Autors, die Messeniaka romanhaft, die Achaika novellistisch, die Eliaka antiquarisch gefärbt und von dem stark landschaftlichen Charakter, den die Phokika tragen, haben wir soeben gesprochen. Also in jeder Beziehung ein Belletrist."

The seventh chapter, *Der Gesamtplan des Werkes*, investigates the time of composition and publication of the periegesis. According to Robert it appeared in four parts, the Attica, as far as I.39, about 160 A. D., Book I.39.4-IV between 160 and 174 A. D., Books V-VII about 174, and Books VIII-X ff. after 177 A. D. However, Robert does not believe that Pausanias journeyed through Greece in the same piecemeal way but that he had all his material ready when he began to write. His argument (p. 236 ff.) that Pausanias wanted to put the Arcadica after the Messeniaca but modified his intention seems rather weak, since he can find no reason for the change. The work is not complete as it is; originally there were thirteen or fourteen books. Robert maintains that the view that Pausanias himself did not finish his work is wrong and contends that three or four books have been lost since the time of Stephanus of Byzantium.

The eighth chapter is entitled *Lebenszeit und Heimat des Autors*. Born under Hadrian about 115, Pausanias wrote under Antoninus Pius and Marcus Aurelius, taking about twenty years to finish his description of Greece. Pausanias came from Damascus and not from Magnesia on Mt. Sipylus, as most archaeologists contend. He is identical with the sophist of the same name who went from Syria to Rome and wrote a work on Syria. Robert's main argument here as often rests on a change of text in Pausanias, in this case in 8.43.4.

This volume of studies concludes with two appendices on Delphi and the Athenian Agora. Here, as throughout the whole work, there are some good suggestions but too many mere conjectural hypotheses. For example, the Sicyonian treasury at Delphi is called Spartan simply because the Dioscuri are represented in the sculptures, and the treasury

next to the west, which is either Cnidian or Siphnian, is labelled Argive because the artist's signature on the frieze is said to be Argive. But the inscription has no Argive lambda, as Wilhelm has shown in his recent book, *Beiträge zur Inschriftenkunde*. Only excavations can decide definitely whether Robert is right with regard to his arrangement of the Athenian agora (cf. the plan on p. 330), which he makes much smaller and places further east than other topographers. The so-called Theseum becomes a temple of Aphrodite rather than the temple of Hephaestus. In brief, although Robert's book is full of bold hypotheses and conjectures, he has done a real service in calling attention to the neglected rhetorical and belletristic qualities in Pausanias. In the future the archaeologist will have to take into account the studies and observations of Robert, when the text of Pausanias is used to determine the topographical location of a monument.

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De Infinitivi Finalis vel Consecutivi Constructione apud priscos Poetas Graecos. By Charles Jones Ogden. New York: The Columbia University Press (1909). \$1.00.

This work belongs to the Columbia University Studies in Classical Philology; it is the thesis offered by the author as part of his work for the degree of Doctor of Philosophy.

In a brief Praefatio the author states his reasons for considering such a work desirable, mentioning several works of others and their defects. He begins with the earliest authors with a view to laying the foundation for a similar study of the rest of ancient Greek literature. The works examined are the Iliad, the Odyssey, Hesiod, the Homeric Hymns, the fragments of other early epic poems, the fragments of early elegiac and iambic poems.

The work is divided into two parts, the first on the Iliad and the Odyssey, the second on the other poems just enumerated. In a Prooemium is briefly treated the question of classification, and that of the author is stated as follows:

I, subiectum verbi principalis est subiectum infinitivi;

II, obiectum verbi principalis est subiectum infinitivi;

III, a, obiectum verbi principalis est obiectum infinitivi;

III b, alia ratio intercedit inter infinitivum et accusativum aut alium casum obliquum cum verbo principali coniunctum;

IV, infinitivus pendet ex enuntiato statum significante.

This classification sufficiently indicates the general character of the investigation. The work is done thoroughly and in a lucid manner; but it would be useless here to summarize the details or results.